

SPECIALIZED MARKET LISTS

The **AUTHOR & JOURNALIST**

APRIL, 1947

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(William Furr) — Pages 3-8

DEVELOP THAT PLOT-GERM!

By Ernie Phillips

HOW I WROTE A \$10,000 CONTEST-WINNING NOVEL

By William Furr

THE NEGRO MARKET

(With Market List)

By William Waller

WRITING WHAT COMES NATURALLY

By Harold Helfer

MOSTLY PERSONAL

By Margaret A. Bartlett

BE PERSISTENT IN SUBMITTING

By John Wilstach

MARKET TIPS

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MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A. Bartlett

IT isn't often that we buy an article that boosts the *A & J*, but when you look at the exuberantly happy face on our cover this month, and learn that William Furr, winner of a \$10,000 award for his timely novel, "Tomorrow Achieved," gave large credit for his success to a stack of *A & J*'s, you will, I think, forgive us.

I remember when the announcement of the award was first made. "William Furr?" I said to John. "Why, he's the subscriber who bought a bundle of back numbers and then after awhile bought more. They must have helped him win!" I added jokingly.

When I found they did, I couldn't resist getting his story—for who among you wouldn't like to learn how to win a \$10,000 award? You'll learn quite a bit about Mr. Furr in his article.

When Ernie Phillips ("Develop That Plot-Germ!") wrote us that he was settling in Vermont and starting an agency, John and I smiled. We smiled at the idyllic picture Ernie painted of life in the country while summer still warmed the peaceful Vermont landscape. Our smiles broadened as we thought of one used to Sunny California thawing a frozen pump in below-zero temperatures, facing a New England blizzard, waiting days for the mail carrier to go through.

We wondered what had possessed Ernie to settle in Vermont (much as I love that state of my youth). *We had forgotten the apartment shortage in New York!*

But Ernie has enjoyed Vermont where my last letter "skipped in a few days late due to the storm." Back of him is a long record of sales made during 25 years of active production. He "went through the whole writing mill," he told us. "Sunday school, trade journal, confession, Westerns, sports, sea, mystery, adventure." At one time it took seven pen-names to take care of all the material he was producing for Street & Smith alone. But when the depression hit, he exploded, too. He started a cacti and succulent nursery; sold it when its demands grew beyond bounds. Now he is getting a real thrill out of developing young writers. "More fascinating than individual sales," he says.

Harold Helfer ("Writing What Comes Naturally") used to freeze at the typewriter, even as you and I, when he turned from his regular work, newspaper writing, to what he wanted to do, fiction. Eventually he realized that in order to do salable fiction he was going to have to "let go," relax, write as freely and easily as he did when he was turning out his newspaper stuff. Now you'll see Mr. Helfer of Arlington, Virginia, in *Nation's Business*, *Esquire*, *Sir. St. Anthony Messenger*, *This Month*, and many other good-paying magazines. Knowing youngsters as we do, we presume that Haroldjo, his son, and Jo Ann, his daughter, are conducive to relaxation when Daddy writes at home!

"I met one happy man over at the Chicago Historical Society the other day," wrote Dick, our youngest son, who is taking graduate work in history at University of Chicago, and who worked one year in the National Archives in Washington, D. C. The man was Paul Angle, head of the society, whose "The Lincoln Reader," published by Rutgers University Press, was the February choice of the Book-of-the-Month Club. Five hundred thousand copies of the book are in print. Only once before has a University press had a Book-of-the-Month Club selection.

When I wrote Jay Gary, editor of *Furniture Age*, of John's passing, he replied: "For 30 years I have been editing copy with the name Bartlett in the upper left hand corner and in all that time I have never had a kick-back on any Bartlett story. That is the finest epitaph I can compose for any writer."

Don't you agree?

Southwest Writers' Conference, Corpus Christi, Texas, is justly proud of the fine staff it has lined up for its 4th Annual Conference. At the head is Dr. John Erskine. The Lecture staff includes James Street, author of "The Gauntlet" and other best sellers; Ruel McDaniel ("Sixteen Years Later," December, 1946 *A & J*); Dr. Carlos E. Castaneda, famous historian; Louela Grace Erdman ("Characters From Real Life," July, 1946, *A & J*); Dudley Dobie, collector of Texana, and Poets Lexie Dean Robertson and Dr. Arthur Sampley. Looking over the staff, *A & J* is proud of it, too!

The many friends of Willard E. Hawkins—and (to be trite) they are legion—will be delighted to learn that he is handling *A & J* criticisms for us. I am very grateful to Willard. When he wrote, "If there is anything I can do, Margaret, let me know" I knew he meant it. The criticisms that were stacking up were worrying me. I couldn't take the time for them. Willard took them off my hands. Now he has rearranged his working hours so that he can handle the criticism work regularly. To those who do not know Willard, let me say that he is an uncommonly competent, careful, conscientious, critic, whose one desire is to help.

William Waller, who contributed "The Jewish Market" to our July, 1946, issue, covers "The Negro Market" in this issue. Incidentally, Mr. Waller warns "Always capitalize Negro." . . . John Wiltach ("Be Persistent in Submitting") is an old contributor. . . . Our May issue will carry our annual Syndicate List. . . . Two books of interest to writers have come to our desk recently: "Literary Prizes and Their Winners" (R. R. Bowker Co., N. Y.—\$3) a guide to literary prizes, beginning with 1939, with a list of their winners, conditions and rules of each prize contest or fellowship; and "5000 Words You Should Know" (Review and Herald Publishing Assn., Takoma Park, Washington 12, D. C.) compiled by Grenville Kleiser, formerly instructor in public speaking at Yale Divinity School, Yale University.

Meal times used to be such happy times for John and me. Always we would save up interesting happenings of the day, interesting letters in the mail, to

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Portrait of a man talking to himself

OPEN LETTER

To: Scott Meredith

From: Scott Meredith

In the months  which have passed since you first decided to advertise, Scott, you've rambled along about one phase or another of this literary agency of yours -- and it seems to me now, taking stock of things, that you've just about covered every point. You've mentioned the fact that you represent some of the best-known writers in this country  and England,  and you've pointed out that, since your build-'em-up policy was established, you and your staff have given heavy attention and brought success to many new writers. You've stated that your offices in Hollywood and London and other cities enable you to give world-wide  coverage.



And, since writers talk to writers and these things get around, it is probably well known that you bring reasonably prompt reports, intelligible and detailed advice when material is unsalable, and the best possible rates on sales.

Now, all this is interesting stuff, Scott, but my point is that it has all been said. That being the case, why go on advertising?

OPEN REPLY

From: Scott Meredith



To: Scott Meredith

Well, Scott, that's an interesting question, and fortunately I'm able to answer you immediately. You see, Scott, in nearly every big city  and little town,  there are writers who might easily become the Somerset Maugham and Faith Baldwins and James Hiltons of the future -- except for one thing. It may be that they've got blind spots as far as marketing is concerned, and think they're submitting to the right markets: when actually they're submitting to publications which never use their sort of stuff, and skipping the markets which would leap to accept it. Or it may be some points in technique which are holding their sales back, or certain correctable inadequacies of style.

And while there are writers like that -- men and women who will become top names with the right kind of straightening out -- we're going to go on announcing that we're straighten-outers de luxe.

By the way, rest assured that it isn't pure benevolence. It's quite a pleasant sensation banking ten percent of the checks we receive for scripts by our present name clients.

OPEN MEMO TO THE READER...

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THE AUTHOR & JOURNALIST

April, 1947

DEVELOP THAT PLOT-GERM!

... By **ERNIE PHILLIPS**

FAILURE to develop that plot-germ into the full-blown plot is, I have come to believe, the logical explanation for most of the rejections experienced by beginning writers.

In many stories editors send back, there is excellent writing well above par for the average editorial course. Some of the authors handle dialogue with a brilliance almost to be envied. Others show an extraordinarily good ability to present vivid characterization. But, mostly, their attempts fail because of insufficient plot.

Yet plotting isn't anything over which to stew and worry. It isn't the terribly frightening nightmare so many seem to think it is. Boiling it down, plotting is scant more than a bit of mental gymnastics. To illustrate:

Let's see what we can whip together in the way of a well rounded and evenly balanced plot that will produce a story of from four to five thousand words that'll stand an even chance in any of the many story fields. We want a snug, compact, thoroughly developed plot wherein we shall offer three chief characters. Top man naturally will be the hero. Clinging close to his heels will be the heroine. Trying to wedge in between them will be the villain. Just those three will predominate. We need no more. We will not clutter up the story and confuse the reader by injecting from six to a dozen wholly unnecessary characters although we will use a scattering few secondary characters who rate little beyond mere name-character attention.

The plot-germ comes that Jim Sheppard, a tall, muscular youth with a pleasantly rugged face and an extra bit of ambition, decides he's going to make a stab for the foremanship of the factory where he is employed. Having heard in a roundabout way that a change is planned, Jim sees no reason why he shouldn't shoot for the foremanship.

Okay. The fact that Jim has a goal in sight and something to work for gives us the plot-germ. The struggles through which he battles his way in any of the countless variations in harmony to the factory atmosphere or background will naturally constitute the story. But until we really have a story worth spinning, we must weave and thread, knit and crochet

around that plot-germ until the pattern of the fully developed plot itself results. To reach those ends, we need the many necessities of the firmly packed short story. We want it loaded to the gills with reader-interest. We want it spiked heavily with opportunities for drama, excitement, humor, suspense, conflict, surprise, emotion, complication, and romance. Other ingredients probably will fall into the pot once we get the fire going but for the present, those all important few should suffice to show clearly just what the well dressed plot is wearing this and every other year.

We have Jim. We want complication and we want suspense. So until we drop a villain into the thing, we might have trouble generating complication and suspense without straining awkwardly to attain that all important essential.

So we select for the villain another factory hand whom we shall call Bert. Just to see what'll happen while we're mauling the plot-germ around, why not tie the plot into a firmer knot by having Jim and Bert rather friendly? Not necessarily close buddies. Instead, fellow workers day after day at the same lathe. That will save wordage and time. It will complicate matters and it will begin arranging the stage almost before we realize it.

In fact, those two characters selected, the plot-germ is expanding already, beginning even to take form. To give it a shot in the arm and urge it along to bigger things, we'll select our heroine and so Jane, to keep things still tight and snug and compact, and to confine the entire scope of our yarn to the one background, also will be a factory worker. That furnishes the triangle condition we need to introduce romance, pathos, openings for humor, deeper complication, and a stronger suspense. Too, Jane opens the gates for a few stray hunks of counter-plot to come barging in.

Ambition is ever a timely theme. The desire to get ahead is always acceptable and taken in stride by the magazine reader who likes to help the hero struggle through to his lofty goal. So it comes about that Jim in the course of the day's factory chatter and rumor, hears plans are being mapped out to replace the old veteran foreman with a younger more vig-

orous man. Young blood is needed and Jim decides to shoot for the foremanship.

The hero has his goal, something to work toward, an object at which to shoot. That decided, our three lead characters have been chosen and we are ready for the temporary opening scene. Now this is something requiring concentrated effort. We have several important chores to do in the opening. We want to snag reader-interest right off the bat. We want to introduce our lead characters but quickly. We want to move our props upon the stage, introduce the atmosphere or background of the story and present something guaranteed to command attention from the reader.

In addition, we also must offer a bit of bait with which to lure the reader deeper into the story. So we must entice him by offering an idea of what is to follow of exceptionally strong interest. Generally, the best method to follow in accomplishing all those necessities is to get off to a rolling start. A scrap of important conversation, or a bit of exciting action in perfect harmony to the story is always sure-fire.

One ideal opening scene for this plot is to have Jim and Bert in the factory someplace discussing things in general or taking a bit of a blow from their work. Jim gets a bit confidential with Bert.

"I think I'll make a play for the foremanship, Bert. I heard today they're planning on replacing Bill Slater. With the pay he gets, a fellow could go places and do things."

Bert looks sharply at his partner and strange lights play through his dark eyes. But before Bert can say anything, Jim, peering out a window, sees a striking girl walking through the factory yard. Starting at slim, lively ankles with shapely legs to match, Jim's fascinated eyes climb slowly upward to vividly flashing eyes and Jim's on his way.

"Bert, you see what I see? Why, that's the cutest little trick this side of Tucumcari, believe me!" With that, Jim discharges a whistle that arouses the wolves up in the Arctic circle. Jim leans halfway out the window for a still better and longer look. There's a wistful yearning in his eyes when, finally, he turns to the gently grinning Bert.

"That," Jim finally says after she's out of sight, "is the girl I'm going to marry! Now you know why I want that job as foreman!"

Then Jim frowns and smiles a bit sheepishly. His cheeks flush from humiliation as he awkwardly asks: "But who is she, Bert? Happen to know?"

Bert stares at Jim through mocking eyes and a whimsical grin forms on his lean, almost gaunt face.

"That," Bert says slowly but with poignant effect, "is Bill Slater's daughter! That's the daughter of the guy you're going to kick out as foreman!"

Well, it isn't difficult to realize what Jim feels or looks like or how he reacts to that startling bit of information. The writer can take the situation from there and kick it around into a thousand different variations. All the necessary ingredients of the well-balanced plot offer themselves teasingly. Drama, suspense, romance, humor, pathos, conflict, and complications fairly ooze from the situation.

And, above all, the promise of what's to come later on is well steeped in solid human interest and stronger reader-interest. The element of surprise flashes boldly.

Jim's task is more difficult than ever, now. He's declared himself in two distinctive channels. He's after the old man's job. And he's after the old man's girl.

He knows the devilish job ahead. He knows that



Lo, poor Christopher Brandon
He picks his markets at random
It's easy, says Chris,
To pick 'em like this,
So another rejection they'll hand him.

girl will fight him tooth and nail; hate him as she never before hated anyone. After all, isn't Jim trying to oust her father from the job Bill Slater has held those many long years?

Such a tie-up is a natural anyway you look at it. It offers all the pet-businesses of the well-knit plot.

Now, many young writers would take the plot just as it stands and dash to their typewriters and begin mauling furiously away. But not yet, Junior. Let's not go off half-cocked. Let's kick that plot-germ around a little more. Let's needle it with a stray shot here and let's goose it up with another jolt or two there. We want a full plot, not a mere half-baked plot. Mere plot-germs are too certain to net rejections and that's what we're trying to avoid.

So the stage is set. Jim's goal now is two-fold. He's shooting for the foremanship and he has also stumbled for Bill Slater's girl. His next move naturally is to meet the girl. And that mustn't be too far away. After all, we're still in the mere plot-germ. We haven't carried that germ out to the *nth* degree yet. In fact, we haven't split a single decimal up to this point.

Sure, you've got it. The perfect tie-up. It's standing there begging for you to grab it on the first bounce. No-o?

The villain will be the wheel-horse around which we'll spin this next little twist. Bert being the villain, we'll save gobs of wordage and keep our plot tight and compact by having Bert also the girl's pet boy-friend. That does it! That draws things together in powerful style.

And to see that we take full advantage of the possibilities of that tie-in, at a factory dance that night, Bert introduces Jane to Jim and we have completed the triangle effect needed for the perfect balance of our plot.

Just to jab another hot needle into the plot and make for lots of good reader-interest business to come, we'll have Bert stand slyly back as Jim eagerly reaches for the soft little hand Jane offers, then Bert will tip the scales still heavier against Jim by simply saying:

"He's the fellow who's telling everybody in the plant how he's going to take your dad's job as foreman, Jane. Jim says your dad's too old for the job."

There it goes. They're off to the races now. Jane yanks her hand back. Sultry rage leaps through her

blazing eyes. Searing scorn is hurled mercilessly at the stunned Jim. And what happens from that point on isn't difficult to create. The conflict we wanted, the drama, the suspense, the complication, and the openings for pathos and humor all now are available. Even the rawest beginner from that situation and the countless possibilities offered can take the plot from there and gallop over the hills with it in glorious style.

Plainly, the plot itself is practically completed. The suspense pegs have been driven into the wall. Upon them you can hang all the rest of the business which makes for the well balanced yarn.

Jim's in the hot grease up to his ears. Even Bert has taken a nasty dig at him in shoving him deeper into the mess. But Jim is a hero of character. Even though Jim is starting under a most severe handicap, the story revolves around how he overcomes those handicaps, batters aside all the obstacles both Jane and Bert throw before him and finally wins not only the old man's job but Bill Slater's girl as well.

For during the story proper, Bert lives up to the role of the villain. Everything which goes wrong can be of Bert's carefully schemed instigation with the same Bert flinging the blame upon the grimly fighting Jim. With Bert and Jane both pouring hot oil down his neck, and with even old Bill Slater perhaps adding to Jim's bitter setbacks and disappointments, Jim indeed must have strength of character and a strong heart to make Christians out of all of them and ultimately accomplish his original goals.

As the story is adroitly mapped out in detail, Bert doesn't loom up in the dark villainous role until late in the yarn. Jim's repeated if not persistent attempts to win Jane always are defeated. Just when it looks as if Jim has gained a yard, he gets shoved back ten. Each and every scene only makes his task appear the more impossible, the odds against him almost overwhelming.

But, of course, in the end, Bert is tripped up by Jim, Jane is made to see that Jim wasn't the beast she thought him to be all the way through and when Jane finally learns that through Jim's persuasion her father will be kept on the payroll in a less strenuous job more in keeping with his advanced age and all, she begins to melt and just falls apart in Jim's arms in the fade-out scene.

Analyze that plot-germ-into-plot illustration and I'm confident you'll find every possibility imaginable for the makings of not one but of any number of tightly plotted stories. The identical plot can be switched into the mystery or murder field, into the business background, into the Western bang-bang or the Western romantic markets and into anything else in the realm of magazine fiction.

Shaping Jim, Bert, and Jane into contrasting characters who live, breathe and struggle and fight and mercilessly carry out their ends of the story, the average beginner not yet familiar with the trick of stretching the plot-germ into the full-blown plot will benefit. I have no doubt, from this sketchy illustration. And if he will map out a few plot-germs and follow this pattern in blowing them up into the completed plot, it stands to reason his wit will sharpen and the mental gymnastics involved will make future plotting not only easier but simpler as well as utterly enjoyable.

A bit of ingenuity tossed into practically any plot-germ will result, after it's been slapped around a while, in countless passable possibilities for either pulp or slick stories. In this one, the slick treatment would receive from the skilled craftsman with years

of patient work behind him, a more subtle treatment in portrayal of the villain, a more feminine handling of the heroine, and a less rugged handling of the characterization needed to put the hero across in typical slick style.

Invariably, it isn't the plot strength nor even the abundance of plot strength which distinguishes the average pulp yarn from the average slick story. It's the deft, more adroit handling of characterization, which enables the accomplished slick author to do more with less plot than the pulp writer can achieve with three and even four times as much plot as the general run of slick stories contains.

Once the plot is worked out in skeleton form, then come the characters, the dialogue, and the various scenes through which they parade as the story opens, progresses, tears through its counter-plot in the middle and comes to the logical ending which is neither strained nor clumsily nor even awkwardly brought about.

Counter-plot? What is that?

You've been stumbling over counter-plot all through our illustration! Bert furnished most of the counter-plot. He fired his first chunk of it when he introduced Jane to Jim. Every move Bert made to make Jim's task more difficult, and every move Jane made against Jim served the same purpose. Counter-plot!

Lots of counter-plot strategically placed is needed to round out the well balanced plot, be it slick or pulp yarn in the making. The hero gains two yards and looks like he's on his way. Bingo! Up jumps the devil and the hero is shoved back ten yards. That's the effective use of counter-plot. Canceling out whatever headway or gains the hero has made, pushing him away back, painting his task as utterly hopeless. As the hero struggles gallantly away through hell and high water to overcome those obstacles, characterization is presented in its finest form.

The weak spineless characters quit. Only the strong and the fiercely determined hang in there and rattle when the going gets toughest. The hero's actions and reactions to the given turn, be it good or bad, are what makes the good hero stand out as he fights relentlessly away. Characterization to be admired, sympathized with and respected is the result. So the more counter-plot injected into the yarn, the stronger the characterization is bound to be.

Taking the infant plot-germ, twist and turn and needle it so that counter-plot is never forgotten. Space it in proper, even balance so it doesn't become top-heavy or monotonous and you'll eventually find as you progress that better characterization automatically results from those sly little wrinkles you worked out in the plot.

But—a word of caution. Keep lead characters as low in total as possible. Three is the ideal number for the average beginner whether attempting pulp or

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FOOTNOTE

By HELEN G. SUTIN

The shortage of newsprint

Impels me to state:

A verse of four lines

Sells much faster than eight!

HOW I WROTE A \$10,000 CONTEST-WINNING NOVEL

... By WILLIAM FURR

DO you want to win one of the \$10,000 prize awards offered each year? Plus a few of the things that follow, such as royalties, movies, autographing receptions, personal-appearance tours, radio talks, speeches, more assignments than you can fill, and a dozen other things that make you wish there were about six of you?

Well, I did . . . And Did!

It startles me to say all that in just five words, so I'll say it again: I deliberately planned to produce a prize-winning novel—and Did!

So many have asked me, "How did you do it? What is involved? How did it happen? How did you get started writing? What writers' courses did you take? Who was your agent? How long did it take?" and so on.

I started answering by saying it's in the polishing, but that wasn't enough, so, for whatever intrinsic or subjective value it may possess, I'll begin at the beginning.

I spent fifteen years as a Consulting Engineer, traveling to all parts of the world. During this time it was said my engineering reports should be published, for it took half a day for the office force to read some of them, and I was told time and again to be more brief. But I still preferred to adopt a lucid, narrative attitude—for I considered my every assignment as a special event, and nothing short of a portrayal, including conversations verbatim, would do. It served to fix events in my mind—for further handling, or as it is now, for further polishing. . . . I passed a million words of practice on a portable typewriter in hotel rooms, before I ever thought of becoming a writer.

The boss continued to rave for he wasn't interested in whether a client had red hair and pudgy hands or not, but I continued to portray, instead of going to the picture show. To have written pages of cold-blooded figures and lists would have been work, and in effect would have stamped out the soul and ground ambitions to dust. In the middle of a threat to charge me with the office time necessary to compile figures and lists from my prolific narrations, I got the idea that possibly some of my reports really should be published. I sent one to a technical magazine—and was surprised. "Would \$250 be satisfactory?" Why, I had done at least \$25,000 worth of those things, and only got criticized for doing it.

I want to say here and now, if you don't keep a copy of everything you write, later on you may wish you had.

There followed a long list of technical articles, business papers, sales-manuals, and two full-length non-fiction books on Business Management, Personnel Relations, and Selling. Then I went to Washington, but in spite of a little thing like a war I turned to my avocation as soon as night came, just as surely as a duck turns to water.

Could I write fiction? Maybe just a short piece? Boldly I perused writers' magazines. In Engineering you just don't bridge gaps with pure imagination. You assume, yes, but you stick to facts. . . . I read some more magazines, and answered an ad offering

back numbers of *The Author & Journalist*. I read every one of them, and there were articles on characterization, theme, plot, know-how, following the muse, transition, narrative, dialogue, summing-up, conflict, suspense, and so on. All were instructive, provided comparison, illustration, and example; and it was plain that a subscription over a period of time covered everything a writer needs. I ordered some more back numbers, and accumulated a notebook of clippings, memos, and references, that consolidated years of research and the slants of many writers. I mentioned this recently in a talk for the American Pen Women, and later in a fifteen minute broadcast from a hook-up over Radio Station WALT, in Tampa, Florida, that resulted in an offer with most excellent compensation if I'd work so much consolidated material into a Writers' Course!

After what later developed to be nothing more than hurriedly reading a lot of material, meekly I wrote my first piece of pure fiction—a figment of imagination—by-product of an idea; just a slag of a dream—and sent it to a critic. Possibly my little piece was a challenge. The criticking totalled more words than my story. It seemed I had the Goo, but was in the category of rigged-plot, all sweetness and light, no conflict, and no suspense.

So back to my now indexed and cross-indexed stack of *Author & Journalists*. During the re-reading of all those pertinent articles, especially those on the above subjects, I couldn't understand how I missed so much the first time. I guess I was going at it the hard way, and it had to be significant for the moment, to even register.

A report on my next effort caused my blood to boil, and I compared articles in the *A & J* with the opinions of a top-flight critic. The trouble was with me, for right there—right there in *Author & Journalist*—where I had read for pleasure in a dreamy mood, like the cat before the fire—right there were the things I needed to fill in my gaps. I gave myself a good going-over, and attributed overlooking so much in the first place to reading too hurriedly, and not thinking enough about the significance of what I read.

The following were my "gaps" or weak spots, to be filled-in, all of which are from my notes referring to those past issues. They may be different from your gaps, but the point is to find your weak spots and fill them in.

I began by absorbing more about the difference between describing characters and characterization. It's not enough to say he was a miser snatching candy from a baby. That doesn't click. But when you portray—Those long, dirty hands reaching down toward the fat little fists, helplessly held motionless, eyes watching that set grin and those rotting teeth, that foul breath and the tips of those grimy, greasy fingers trembling, and those hairy bony knuckles closing around the candy—By golly, he's a miser, and more! We'll kill him, so help me! It's human nature to have the reader agree or disagree with you; if you want to be read.

Then there was plot; which is mostly trouble. You get your lead character into so much trouble the reader will go along with you to see how the devil you get him out. But there is one definite point—you must have each and every character "do" something, not just think about it. . . . My story, "Beautiful Dreamer," was about a girl trying to decide which of two boys she liked the better. My critic suggested we change the two boys, to two pairs of shoes, one black and one brown, and it would read the same. In the end she decided to take the brown shoes, and that was all there was to it. It was no story at all. . . . "Make your characters jump when you pull the strings! Don't let them do what you don't want them to do! Learn to portray one scene right after another, and have each be significant and mean something! Learn to fill assignments, and don't always write only what you want to write, thereby measuring the world by your own half-bushel—not if you expect to get paid for it."

Can you describe a hair-do? Can you portray a hair-do? Completely, in words, on paper? Try it! It's a simple little assignment. Can you describe a hand or portray a face—completely? Not with just one word, slender, or oval? It's uncanny how a woman can merely glance at another, and tell you everything she has on, right down to the crooked seams in her stockings. And yet she can stare at the same number of items in a hardware store for ten minutes and not be able to tell you about more than two of them.

I began to understand why putting words together even crudely, so they portray something, was called an Art, and so different from writing letters; and building a short-story was not so far from engineering a short-story. I found an old school pennant and hung it on the wall again, "Vision is the one great secret of success."

Then I realized I had completely forgotten perspective, or my natural, lucid, attitude toward narrative. I was hopelessly bound up in detail, and couldn't see the forest for the trees; and I was trying to do detail like someone else would do it—not like me, myself, and I, would agree, I went back to my lucid, narrative style or the mood to write, which is nothing more than the attitude of the boys at the club when they say, "Now, I'll tell one." With it again, I was my natural self, that confident engineer at the throttle, thoroughly knowing what I was going to do and say, and pouring it out with all the confidence of a salesman selling iron.

With what you intend to write about clearly in mind—and with really something significant to portray, why all you have to do is to get your notes organized and get started—remembering those six things a writer must have—sincerity, patience, ability, dispatch, at least one clean hand, and impartiality. Apply those carefully, and you are a writer. Overlook any of them, and you're writing for fun.

My morale was still high, for engineering articles were clicking right along, and when my short fiction began to sell, I got more of a kick out of my first short story to the slicks than anything else since; including the novel, which developed into something far more than a thrill.

From Engineering I knew that one day war-working agreements would expire, and there would be another coal-strike; and labor upheavals in the readjustment from war to peace would be many. Therefore possibly I could write the most timely novel ever written. Something that would fit-in with the forthcoming headline news of the day! Engineers plan in

advance of results, so why not take a crack at readjustments to peace—in fiction—at least my slant?

Thus, my prize-winning novel, "Tomorrow Achieved," was born. . . . Plot: Strikes and inflation, their causes and prevention from the workers' viewpoints. Portrayal: The Four Freedoms, especially Freedom from Fear and Freedom from Want. Characterization: Gary Cooper, Hero; Claudette Colbert, Heroine; Edward Arnold, Father; Charles Bickford, Villain. Locale: Coal mine in southeastern Kentucky where I did the engineering of putting in modern equipment. Construction: I wrote a complete novelette, a love-story of two boys and girl, who worked together on the same job. One loved her, the other desired her, and she was caught between the strong opposing characters portrayed. (Jumping from articles and short-stories to novels, I did not quite have the capacity, and ran out of words; my story ended at novelette length, and to add-on to it would have been rigged-plot.) I wrote another complete success story, of a young man migrating to new work in the readjustment period to come, and achieving his tomorrow, through contacts with many people. The dedication: "Along the road, it is good to know, you have had many contacts with your fellow man."

I interwove these two complete novelettes into one portrayal, making the novel, "Tomorrow Achieved."

And now I had a piece of merchandise to sell, for that is what any story is, when you have finished writing it. It's a cruel thing to say, but it is.

I sent it to a publisher who sent it back with a very nice rejection. I sent it to a critic and paid him to tell me it needed polishing, was amateurish, had terrible punctuation, and there was no excuse for butchering the king's English in spots while in others it was college people talking instead of coal-miners.

It was now that I began to learn that writing was hard work—not fun. I rewrote "Tomorrow Achieved" again, 90,000 words, and took the college out of the dialogue and put it in the narrative; something I found later was a very pedantic thing to do.

While doing this I received a circular from Chapman Publishers, Inc., Kansas City, announcing they had decided to publish novels as well as non-fiction and in order to get a good one they were offering the Chapman Literary Award—\$10,000 to the winner, one-half to be charged against royalties to accrue, and 20% of movie proceeds to go to the publisher as agent for movie-placement. They wanted the best and most timely novel on Contemporary American Life. Beyond that there were no punches pulled and no holds barred, so to speak, and if I wanted to compete to signify intention by filling in the blank. There were clauses about movie-rights, and so on—all contingent upon, "If you win."

Before I had completed re-writing "Tomorrow Achieved" again, headline newspaper news about coal-strikes, etc., began to appear, and I was in a hurry—to be timely. I wanted to be sure, so I sent the story to another critic, and back came a wire that up to page 85 I had something, and more later.

I had time before the contest closed, so I sent it to another critic; and now I like critics, for I got my big idea. I sent it to still another, for a rush job. In all, I placed five expert opinions on top of that manuscript, along with a letter in case the publisher didn't read the papers or didn't burn coal and didn't know what it was to do without it—and entered the contest just under the final time.

I grew old waiting. If it hadn't been for puttering with engineering and sports articles, I would have washed out as a writer of fiction, but at least no re-

jection came. I finally resigned myself to fate, but I wouldn't be licked. A lot of starch was gone, but I returned to my stack of *Author & Journalists* again for a bit of pick-me-up from John Bartlett. . . . Did you ever look carefully at his picture? It looks straight at you. I typed one word on a piece of paper and placed it under his picture—"Steady!" He was my providence, my encouragement, and the *Author & Journalists* my salvation and I knew a writer should never pin his all on any one manuscript.

And then the phone. Mr. A. C. Chapman wanted to know if I'd be home for a few days. If so, he would fly down and visit with me. Out of 413 entries it looked as though "Tomorrow Achieved" was the most timely and best novel on Contemporary American Life, of the lot. A \$10,000 Award Winner! Would I rewrite it and get at least half the myriads of errors out of it? And get the college out of the coal mine? . . . You bet I would!

I met the plane. It was Mr. Chapman's first trip to Florida. He didn't have time to go fishing. There were press photographers making pictures of the presentation of the check, of me signing standard Authors' League contract with clauses added about the movie and prize—and publicity galore. I was shoved around like a very valuable piece of property, told to smile, was slapped on the back and had to have a drink with everybody until the mellow glow of my sunbeam was a roaring inferno. There was no let-up. Newspaper reporters, cameramen, Associated Press News releases, photographs, house full of people, stacks and stacks of mail, phone ringing constantly, everything.

All of this may sound like a lot of work. . . . Well, it was. These things don't happen from just dreamin' and wishin'. It took nine months to write "Tomorrow Achieved," and another nine months to get it published; but wasn't it *tomorrow achieved*? I'll say it was.

And now I'm back to my stack of *Author & Journalists* again, for I plan to write another novel, and have it ready within a year. I am writing this one because I want to write it, and think I have something even more significant to portray. I am preparing a long list of character delineations for each character, that I call: characterization charts, to weave into the story as soon as it is "engineered." . . . I might win a prize with it, too, who knows?

"Tomorrow Achieved" is still full of amateurish mistakes—so what? If you read it, you'll have a sample of what it takes to win. Read it first as a novel, then break it down into characterization charts, and so on. You'll find more of them than you expect. With the above theme, plot, structure, construction, etc., before you—see how it's done. Convince yourself you can do as well or better—then go to it . . . and may Good Luck attend you and help you to achieve *your* tomorrow. . . .



Fountain Service, 386 4th Avenue, New York 16, is in the market for good articles on soda fountain operation. The major subject categories, according to James J. Horan, are merchandising and management covering selling, promotion, display, arrangement, physical layout, store operation, personnel handling, and training, sanitation, profit, etc. Articles written "by L. B. Jones," or "As told to E. J. Smith by L. B. Jones," are preferred. Articles should be dramatized by three or more photographs illustrating the major points of the article. Rate of payment is 1½ cents a word, \$3.50 for each photo, on publication. Preferred length is between 1000 and 1500 words.

BE PERSISTENT IN SUBMITTING

By JOHN WILSTACH

THAT old saw about one man's meat being another man's poison must have been written about an editor, for there is nothing so surprising as the editorial viewpoint.

I have known writers who have told me that, after submitting a script four or five times, they agree that it must be a dud, and put it away with other outcasts. Now I think a writer *must* be a judge of his own work. But after he has finished it, and started it on the rounds, I believe he should not become discouraged until it has been rejected by all possible markets—and a few perhaps impossible ones.

I remember well a crime yarn I once wrote called "Gang Ethics." A copper and a crook were in love with the same gal—and what they did to one another to win out was modified murder. Neither was a hero, and both were unethical. The story was good, I thought, but no one would buy it—because of the lack of ethics. Finally I sent it on a last ride: to the old *Popular Magazine*. It was taken. Editor Merrifield liked it so well he said, "Why not try a series on the under cover squad?" I did, and with series, a book, a movie, etc. I made about eleven grand on "Under Cover Man." Had it not been for my persistence, nothing would have happened.

Once I wrote a story about old wagon show circus owners. It was neither fish nor fowl; it was part fiction, part fact, perhaps mostly fact. I sent it everywhere. Yes, everywhere. I happened to tell Ham Thompson, with Service for Authors, about it. He asked to see it, showed it to *Collier's*; the end was a manuscript that grew into a three-part serial, "The Main Guy." I'd ceased to send it out, but I hadn't ceased to talk, with enthusiasm, and so I got that last shot and some swell dough.

The editor of another magazine turned down a circus novelette. I was, in a way, a specialist on the subject, having been a p.a. with the Ringling Bros. Circus, and I had had a swell market there. Well, I waited. That editor lost his job. Another editor stepped into the same post—and I sold that very same novelette to him. I knew it was good all the time!

I've written both fiction and articles. Even on articles, I've refused at times to become discouraged when one was turned down by an editor. Twice I saw what was wrong, after rejects from Arnold Gingrich fixed up the same articles and sold them to him for the late *Ken* and *Esquire*.

Like everyone else I do sometimes write a complete dud. When that happens, I think a writer soon knows it, and the quicker he pulls the manuscript off the market, the better.

But when you feel in your heart and soul that a story has the right stuff in it, stick with that script to the bitter end! You owe that to yourself and you owe it to your work. Maybe on the twenty-first try, you will find just the editor that, unknowingly, you had originally written it for!



Radio Mirror, 205 E. 42nd St., New York 17, is not reading any unsolicited manuscripts at present, but, writes Doris McFerran, editor, "We will be happy to read queries on suggested stories and order from such queries if the ideas are acceptable." No first-person romance fiction is being used, nor serials, but concentration is on radio fan stories, 3000 to 5000 words, with payment \$150 up, according to merit, on acceptance.

THE NEGRO MAGAZINES

. . . By WILLIAM WALLER

ONE of the more interesting developments in the magazine field in recent years has been the rapid growth of Negro publications. From humble beginnings and an inevitably high mortality rate, Negro magazines have now advanced to the stage where several boast circulations exceeding 50,000 monthly, with a few topping the 100,000 mark. American Negroes today number some 13,000,000—with a rapidly climbing birth-rate—and, as the race emerges from the bondage of prejudice, as Negroes improve their position in the nation's economy, circulation figures of their magazines undoubtedly will increase. Contributors' rates, which at present mostly are low, no doubt will increase, too. Definitely, the Negro market is one to keep your eye on!

There are at present perhaps some fifty magazines for Negroes published in America. Some come and go just about as fast as "little" magazines, while others are well-established periodicals with a normal life expectancy. Magazines for Negroes generally reflect professional editing and writing. Many contain clear, "Life"-like pictures, and are slick-paper publications in every sense of the word. Others are "quality" magazines, paying little or nothing for material, but boasting among their contributors some of the outstanding writers, both Negro and white, in the country. And a few are highly specialized, where only experts in their respective fields may tread.

The Negro market, in other words, closely parallels other fields—with the single reservation that material published usually is of specific Negro interest. Some publications, however, do not so confine themselves, but are interested, also, in other material—articles which might just as well have been published in a general magazine.

As a group, Negro publications feature a great variety of material. Those desiring to submit manuscripts should bear in mind, however, that it is an absolute "must" to see sample copies of the magazines first. Most Negro publications are in the market for material, and the editors usually are cooperative with free-lance writers. The writer recently queried the editors of some thirty-five Negro publications for material for this article. Most of them replied to the questionnaire. Nearly all stated that they invited submission of manuscripts by free-lance writers. All replied that they would accept manuscripts written by non-colored writers—in fact, many have published such material in the past. This should interest those who up to now have been unaware of this rapidly growing market.

Sample copies of the magazines may be obtained at the larger newsstands in most cities, at many public libraries, or from the publishers direct if you enclose coin or stamps. Those interested in learning more about the history of the Negro magazines, as well as their current expansion, may refer to two excellent articles by Frank W. Miles in the June 1st and July 1st (1946) issues of *Magazine World*, the magazine trade paper. To add to your knowledge of the type of material used by the Negro magazines—in addition to reading prospective markets, of course—you may refer to "A Guide To Negro Periodical Literature," available in the reference room of most public libraries. But, remember—and this never can be over-

stressed—it is absolutely essential to read and study the magazines themselves before submitting your material.

Writers, black and white, step up and take a look at the modern Negro market!

Negro Digest, 5125 S. Calumet Ave., Chicago 15. Ben Burns, executive editor. (M-25). Circulation 115,000. Uses fiction, articles, and poetry. No fillers. Reprint and original articles approximately 1500 words. Reports in two weeks, and pays \$25 per article on acceptance. Make-up is similar to *Reader's Digest*. Articles dealing with Negro problems, often by outstanding non-Negro personalities.

Ebony, 5125 S. Calumet Ave., Chicago 15. Ben Burns, executive editor. (M-25) Circulation 300,000. This picture magazine, similar to *Life*, is published by *Negro Digest* and has had a phenomenal growth. Uses illustrated articles, picture-stories. Reports in two weeks, and pays \$25 per article, on acceptance.

The Crisis, 20 W. 40th St., New York City 18. (M-15) James W. Ivy, managing editor. Circulation 65,000. Official organ of the National Association for the Advancement of Colored People. Articles, fiction, some poetry, no fillers. Preferred length for fiction and articles is 2400 words. Pays \$30 to \$50 an article, upon publication. Reports usually within four or five days. The editor states: "We publish as much material by white as by Negro writers." *The Crisis* was the first to publish such famous writers as Langston Hughes and Ann Petry.

Opportunity, 1133 Broadway, New York City. (Q-25) Madeline L. Aldridge, editorial assistant. Circulation 10,000. Official organ of the National Urban League. Wants articles, fiction, and poetry on "any phase of Negro life preferably slanted toward improving race relations. Articles 1800 to 2500 words; stories 2500 to 3000 words. No payment. Manuscripts acknowledged promptly. Decision by the editorial committee from two to three months."

Color, P. O. Box 207, Charleston 21, W. Va. I. J. K. Wells, editor. (M-25) Uses fiction, articles, and other material, especially good photos of Negroes who are celebrities or engaged in unusual occupa-



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tions. Preferred length for fiction and features is 500 words. Pays 1 cent per word. Reports in two weeks.

News-pic, 1630 4th Ave. N., Birmingham, Ala. Edwin G. Jenkins, editor. (M-15) A news-picture magazine, offering no market for free-lance writers.

Pulse, 2627 Bowen Road S.E., Washington 20, D. C. Helen S. Mason, editor. (M-25) "Uses features 700 to 900 words; fiction 1000-1200 words (or double that in two parts). Personality sketches and features with photos. Serious articles 800 to 1000 words. Humorous, true experience fillers. We prefer intercultural, the Negro problem, all angles, politics, social problems, personalities, success stories, hobbies, features of all types, general interest items, non-racial, etc." Reports in a week to ten days. "Payment per article, and, in some instances, per word, which is worked out between *Pulse* and the contributor." Pays after publication, and is very hospitable to free-lancers. (Slow but courteous.)

Service, Tuskegee Institute, Tuskegee, Ala. C. G. Campfield, editor. (M-20) "Articles relating to progress of colored workers in all fields of occupation, one or two pages, with pictures." No payment.

The Circuit Magazine, 4729 S. State St., Chicago, Ill. Circulation 5000. (M-15) Mrs. Alone Feaman, editor, states she prefers "achievement articles on colored women, homemaking, design, fashion and beauty, gardening, 500 to 800 words, articles with photos if practicable. 1500 to 2000 word stories. Flat rate for fiction on acceptance, \$8; \$5 for a minimum of five suggestions or hints on food preparation, home improvement. Ideas must be original." Reports from one to two weeks.

The Negro, 4405 Enright Ave., St. Louis 8. Circulation 10,000. (M-25) Articles and fiction, 300 to 600 words. Pays promptly at varying rates. Reports in two weeks. This magazine is digest size.

Rhythm, 67 W. 125th St., New York 27. (M-25) John R. Gibson, editor. Uses articles on music, radio, theatre, television, bands, with preferences for pieces around 400 words. Reports in approximately 15 days. Pays 1/2 cent "after okeyed by editorial board." At present, not an open market for average free-lancer.

The Negro Traveler, 6314 Cottage Grove Ave., Chicago 37. Circulation 51,000. Clarence M. Markham, Jr., editor. (M-25) "Articles of human interest and transportation stories. Other articles are given consideration." Uses some fiction. Lengths vary. Pays 2 cents a word up, thirty days after acceptance. Reports usually within two to three weeks.

Phylon, Atlanta University, Atlanta, Ga. Ira De A. Reid, editor. (Q-75) "Folklore, biography, current social problems. Articles, short stories, poetry. 3000 word maximum. Reports in one month. No payment.

The Bronze Woman, 34 S. 17th St., Philadelphia 3, Pa. T. H. Dodd, editor. (M-15) Household articles, short stories, fillers of 200 words or less. "Writer's rate. Payable upon acceptance." Reports from 10 to 14 days. Overstocked on articles and fiction.

Our World, 35 W. 43rd St., New York City. John P. Davis, editor. Circulation in excess of 125,000. *Our World* is prepared by staff writers, photographers, of national reputation who are selected by us and assigned to do a feature. We do not invite free-lance material, although, of course, we will look at original picture stories if submitted. But chances of purchase of such material are slim."

Negro College Quarterly, Wilberforce University, Wilberforce, Ohio. Vishnu V. Oak, editor. (Q-25) "Articles affecting higher education for Negroes. Reports in one to two weeks. No payment."

Southwestern Journal, Langston University, Langston, Okla. R. P. Perry, managing editor. (Q-50)

Social studies and education, 1200 to 1500 words. No payment.

Headlines and Pictures, 3447 Indiana Ave., Chicago. Louis E. Martin, editor. (M-25) Circulation 35,000. *Headlines and Pictures* is a news monthly on the order of *Newsweek* and *Time*. No market for free-lance writers.

Afroamerican Woman's Journal, 1318 Vernon Ave., N.W., Washington, D. C. (Q-25) Official organ of the National Council of Negro Women. Constance E. H. Daniel, editor. "We generally request mss. from specialists in given fields, without regard to race. Free-lance material (other than poetry) not solicited. No compensation."

The Journal of Negro Education, Bureau of Educational Research, Howard University, Washington 1, D. C. (Q-75) Chas. H. Thompson, editor. "We prefer articles dealing with problems faced by Negro and other minority groups in the U. S. in particular and in the world in general. Around 15 typed, double-spaced pages. No remuneration."

Interracial Review, 10 Vesey St., New York. Issued monthly by the Catholic Interracial Council. "Articles having to do with ways and means of improving relations between groups in American life—particularly Negro-white relations," states George K. Hunton, editor. No payment.

Eyes, "The Negro's Own Picture Magazine," 1805 Fillmore St., San Francisco 15. This monthly wants "material reporting the progress and achievements of Negroes in all walks of life," states Avis R. Merri-man of the editorial department. "Written material 1000-2000 words. Photos: As many 8x10 glossies as will bring out important facts of the feature. Report in two to three weeks. Payment depends upon length and importance of subject."

The Easterner, 3737 Lancaster Ave., Philadelphia. (M-25) Dennis U. Askey, editor. Uses humorous, satirical, event-analysis articles; human interest essays; short stories; liberal editorials; all 1000-1500 words. Some modern verse and cartoons. Pays 2 cents a word on publication.

The Negro South, 1241-43 Dryades St., New Orleans 13. (M) Leon L. Lewis, managing editor. Features on Negro life. Payment on publication at 1/2 cent up.

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WRITING WHAT COMES NATURALLY

... By HAROLD HELFER



HAROLD HELFER

FOR a dozen years I tried to write fiction that would sell but nothing ever came of it.

Then biff, bam, bang.

In the space of a few months I sold three stories in a row to *Esquire*, two to *This Month* (one of which won a prize), several to *Sir* and *Mayflower*, and others to *Letter*, *Western Family*, *St. Anthony Messenger*, *Fight Stories*, *Baseball Stories*, *Gem Detective*. I have come within a breath of placing stories with *Collier's* and *Cosmopolitan*.

So I think that I can safely say that I have at last found myself. And I believe a little story on how this came about might prove of some interest to people who want to write, who feel in their bones that they can write, but who, despite all their hard work, can't seem to crack it.

As a reporter on a paper I had a column which I knocked out in a casual, easy-going style and it was quite popular.

What I wanted to do, though, was write fiction and in my spare time I labored at this form of creative writing. At nights, when I had the leisure, I'd square my jaw, get a tight grip on my emotions and painstakingly chisel out wordage for posterity and the magazines.

But for 12 years nothing ever came of it but rejection slips.

Then one day I sat down and wrote a story called "Solitaire." The idea, based on a little squib of a news item I'd seen in the newspaper, came all of a sudden and I knocked the story out in a few hours.

When I was through I hollered for my wife.

"Jo! Jo!" I said. "Listen to me, I'm going to make a statement I've never made before. I've written a story that I know is going to sell. At last I've hit upon a style that suits me to a T. Remember the title—'Solitaire.' And see if it doesn't bring a check."

Mighty big words those—but it looked as if my exuberance was going for naught. The story came back with a rejection slip. Without even a few scribbled words of comment.

I must have sent it out at least a half dozen times and each time it came back with a cold, impersonal rejection slip.

I was truly downcast. My hunch had been wrong. I hadn't hit upon something after all. I had been just carried away for the moment. All I had done was turn out another dud.

And then one day a letter came. It was from W. W. Scott, at that time editor of *Sir*.

"I returned a story of yours, 'Solitaire,' but I can't get it out of my mind for some reason," he said. "Will you let me see it again?"

I did—and this time Mr. Scott accepted it.

My judgment—or rather my faith, for I believe it was more instinct than judgment—had been vindicated.

Not long after I wrote "Solitaire" I knocked out

another story called "Abe's Revolver." It too was written in that new vein of mine but, because of the disappointing period that followed my launching of "Solitaire," I all but forgot about it.

But one day the mailman left me the most beautiful envelope I had ever seen. It was a personal letter from *Esquire*. There was a check in it too—for "Abe's Revolver."

In the months that followed the mailman brought me more and more of these beautiful personal envelopes. Suddenly, I found myself no longer a journalist but a full-fledged author. I am now making my living entirely by free lancing, and living in a manner to which I am unaccustomed. I mean I am doing all right.

What happened to bring the change about from a frustrated writer of fiction to one who got his stories published?

There's a song that gives the answer perfectly—"Doing What Comes Naturally." When I attempted fiction I wasn't writing naturally. My newspaper column came out easily and informally but the minute I faced my typewriter with the idea of writing a story my attitude underwent a change. I froze. Instead of letting myself go, I stiffened. My words came out high-flown, formal, and self-conscious. That went for my general story structure and for the ideas that went into it.

But when I did "Solitaire" I wrote it as if I were doing it for the column. It spun out of my typewriter with the naturalness of a spider spinning its web. And, although I didn't recognize at the time just what had happened, as soon as I had finished the story I felt for the first time in my life that I had turned out a story that had something.

No matter how hard I have worked and sweated on a story that didn't come naturally to me, polishing and fretting long, weary hours away, the result always has been negligible. But most of the stories that I have done in my natural *metier* have struck a response somewhere along the line. Instead of sending me stenciled rejections editors actually began asking me to write stories for them. One editor even went so far as to suggest I write a book.

The funny thing is that even after I discovered what my trouble had been, that I hadn't been writing naturally, it still wasn't easy not to freeze up when I sat down to write a magazine story. Instinctively I would become rigid. Gradually I had to train myself to let my hair down.

Right here I would like to bring up two important things:

First, while it so happens that my true style is the easy, conversational vein, somebody else's might be full of semi-colons and formally proper phrases and sentences. And it would be just as wrong for somebody like that to try to write in the vernacular vein, if that's one way of putting it, as it was for me to attempt to write in a more pontifical manner.

Secondly, even after you've found the natural *metier* for yourself, that doesn't mean that your typewriter will commence to operate automatically.

(Continued on Page 16)

LITERARY MARKET TIPS

Our New York correspondent writes: "The fading of *Love Story* as a market has scared many pulp writers not only in the love field, but in the detective and Western. It used to be said that love would go on forever . . . with mystery a close second and Western just a neck behind. However, there are whispers that Street & Smith didn't have to drop *Love Story*, but are gradually getting away from pulps into slicks. That remains to be seen. . . . But there is little hope for a strong love story market for a long time. Even Trojan's love editor reports a stocked condition. Love pulp writers had better do some confessions on the side; for after all, an emotional love story in first person, with plenty of clean anguish, is what the confessions are buying—and at a higher rate than pulp prices. . . . The 25-cent reprints aren't faring so well. Many readers who used to buy several a week are not buying any more, but going back to detective magazines. Some stores report heavy sales on 79-cent and dollar mysteries. It looks as though the 25-cent buyers are willing to go higher for a better looking package. . . . And there have been many comments along this line: 'I buy either a straight magazine or a straight book. I don't like a book that looks like a magazine.' Or, 'A magazine is bought to be thrown away: a book to be kept or given to a friend.' It's about time publishers kept books as books and magazines as magazines. The day of the hybrid is about done. Said one Broadway newsdealer: 'Pocket books are as done as the British Empire.'"

Short Stories, 9 Rockefeller Plaza, New York 20, edited by Dorothy McIlwraith, is no longer in the market for 1000-word true adventure stories. Good rates are paid on acceptance for adventure, mystery, action, stories up to 6000 words, novelettes from 10,000 to 25,000 words, serials, book lengths, and fillers, 50 to 500 words.

Southwest Review, quarterly published by the Southern Methodist University, Dallas 5, Texas, is now being edited by Allen Maxwell. The poetry used is mostly of the regional variety.

NEA Service, Inc., 1200 W. 3rd St., Cleveland 13, is in the market for short-short stories of from 800 to 1200 words for the Boys' and Girls' page, a full page syndicated feature it handles. Payment will be \$10 for each story, with checks being mailed every six weeks for all stories accepted during the period. "We believe three types of stories will appeal to our readers," states Russ Winterbotham, editor, Boys and Girls page: (1) Adventure; (2) Humor; (3) Stories with boys or girls or both as the principal characters. Controversial subjects must be avoided and stories should not sermonize. Stories may have a moral, but we want a light, entertaining theme and dislike preaching. The appeal is for teen-agers, not to the little tots." The page is published weekly, usually as a Sunday newspaper feature.

Gas Appliance Merchandising, 9 E. 38th St., New York 16, is in immediate need of merchandising stories on any retailer who sells gas appliances, gas ranges, refrigerators, house water heating, house heating and gas driers. "These stories may be on furniture, department stores, plumbers, appliance dealers and practically any other outlets that sell gas appliances," writes Phil Lance, Field Editor. "We pay \$15 a page for material and answer queries almost immediately.

Small Boats, published by the Howe Service, 154

Nassau St., New York 7, is a new magazine written for the owners of small and medium sized sail and power boats, which is scheduled to appear in May. The editors are interested in receiving feature articles on boating "know-how"; club and racing news from concentrated boating areas; fiction that can be tied in with boating. Special assignments will be given on boating events. Pay will be at the rate of 1 cent a word and more at the discretion of the editors. At present, regular features are being sought. Howard M. Sharp is editor.

Motor, 572 Madison Ave., New York 22, has a picture section for which it pays \$6 for each acceptable photograph. "Small camera snapshots as a rule are not much good," states Neal G. Adair, Managing Editor. "They don't make good magazine engravings. Commercial photographs, 8 x 10 or even 5 x 7, are best. . . . Every day, somewhere, a car or truck dealer, service station operator or 'parts-accessory' wholesaler does something unusual that may be worth a picture. It may be an unusual looking salesroom or service station, not just 'another one.' It may be a department, or a customers' waiting room, or a mechanics' dressing room, or a service station entrance or exit which has some unique feature. It may be an unusual sign, or a promotion stunt or something else that a business man thinks enough of to photograph or you might arrange to have 'shot.' . . . We are not interested in so-called automotive pictures from the news photo agencies. A lot of them are just 'motoring stuff' and they are broadcast to everybody. We are looking for trade subjects, exclusive for us."

Townsend National Weekly, 6875 Broadway, Cleveland, Jesse George Murray, editor, reports that it wants to buy one good short story a week, but finds it mighty hard to find 52 good stories a year (at the \$15 to \$25 paid for such stories). Mr. Murray gives a word of advice to contributors: Make your work easy to read; send a clean, clear copy, not a carbon. "If a person hasn't enough confidence in his brainchild to want to dress it in the best clothes he is capable of sewing, before submitting it for approval to the world, the brat probably isn't worth looking at."

Pauline Sharpe, Writing Director, Sackett and Prince, 681 Lexington Ave., New York 22, writes: "We are in the market for all types of entertainment and commercial ideas and scenarios which are especially created for live and film television productions. Material should not be submitted without first signing our release form." Sponsors, according to Miss Sharpe, are waiting to spend money on television shows but not until they can be shown better scripts and series than they are viewing on present-day television.

The American Scholar, 5 E. 44th St., New York 17, a quarterly published by Phi Beta Kappa, is a magazine for general circulation, and in no sense a house organ, as is quite generally supposed. "Our poetry rates range from \$10 to \$25," informs Hiram Haydn, editor.

The Camera, 306 N. Charles St., Baltimore 1, Md., user of practical illustrated articles on photography and amateur cinematography, 500 to 1800 words, is now being edited by J. S. Rowan. Payment is made on acceptance at 1 cent up, with \$3 to \$5 being paid for photos used.

Sanctuary Magazine, Colarocco's *Sanctuary*, Gould Place, Syracuse 8, N. Y., which was published for five years, then discontinued in February, 1945, is being resumed shortly. It will be a bi-monthly mimeographed job at first, and will be able to pay only in free copies of the issue carrying the author's work. Viola Byrnes Colarocco, publisher, states: "We will use very brief articles seeking to prove the immortality of the human soul, life after death, accounts of dreams which came true and prayers that were answered. Everything must be kept down to 300 words, if possible. We will use also short poems of an inspirational, uplift, nature, up to 12 lines." The magazine will sell for 15 cents an issue, \$1.00 for ten issues.

First Draft, 2050 Kellett St., Springfield, Mo., a mimeographed monthly carrying short stories to 4000 words, letters, essays, to 2000 words, quizzes, and both rhymed and free verse not over 30 lines, is being brought out in May by Glenn Miller, editor, assisted by Ruth Miller. Its interest will lie wholly in the publication of new and unknown writers. Payment will be made only in copies and subscriptions. Price is 15 cents a copy, \$1.50 a year.

Gas Appliance Merchandising, 9 E. 38th St., New York 16, is currently in need of stories about plumbers—how they install, sell, or otherwise handle gas appliances; about retailers or storekeepers, showing their merchandising policies, how they handle credits and collections, their instalment plans; news about distributors, condensed to 100 to 200 words; stories of all-gas appliances stores. "We want only authentic interview articles and preferably with the dealer's by-line," states Phil Lance, field editor.

Ace Magazines, publishers of *Ten Detective Aces*, *Western Aces*, *Western Trails*, *Secrets*, and *Variety Love*, have moved from 67 W. 44th St., New York 18, to 23 W. 47th St., New York 19.

Keen Teen, 11 Park Pl., New York 7, bi-monthly magazine for girls, is resuming publication after a two-year suspension. It is in the market for fiction, 2500 to 4000 words in length, and articles, 800 to 1000 words, of interest to girls in the last year or grammar school and the first three years of high. Raymond C. Krank is editor. Payment is made on acceptance at 1 to 1½ cents a word.

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WRITING WHAT COMES NATURALLY

(Continued from Page 13)

There's still hard work, sweat, and mutterings under the breath; stories still won't sell and there will be disappointments. The important thing is that you're not working against the grain. You may have a long row to hoe but you're in the right row. When you're through you know that the harvest you've reaped is not synthetic; you know that you're getting out the best that is in you.

How will you know when you've found your natural meter?

Well, it's just like once, when I was very young, I said to a married man, "Charlie, there's one thing I can't get. A fellow meets a lot of girls. How does he know which one he really loves and should marry?"

Charlie said, "You'll just know. That's all."

That's the way with writing. When you finally strike your natural vein, you'll just know it. Something will click inside of you and you'll feel all excited and you'll come running out of your room hollering:

"Susie! Susie! I've done it. I've written something that I know really has something. I've found myself at last. I just know this story is going to be accepted."

And the chances are it will be.

△ △ △ MOSTLY PERSONAL

(Continued from Page 3)

talk over. We'd discuss the letters from the children. Sometimes we'd read, but not exclusively. This bit and that was read aloud. Thus, I went to Rotary with John, he attended the Soroptomists with me. Then suddenly I was alone. No one to talk to: no one to listen to. Autobiography solved my problem. For weeks I "sat opposite" Ellery Sedgwick, while he "talked" about "The Happy Profession." Now, my dinner companion is Benjamin Franklin!

△ △ △

Trek, announced a year ago, but held back from publishing by the paper shortage, is definitely planning to appear in July, 1947. It will be published by the Eaton Publications, Inc., Suite 909, Continental Bldg., Grand and Olive Sts., St. Louis 8. It will use short stories of around 3000 words, and short-shorts, 1500; articles of general interest; travel-slanted fillers; short poems; crossword puzzles; anecdotes; word quizzes, and cartoons. Material is already being bought. Rates on fact and fiction begin at 2 cents, with a higher rate being paid if the manuscript merits it. Publisher is Lester A. Korasick.

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PRIZE CONTESTS

The Philadelphia Branch, American Pen Women, is sponsoring a poetry contest "to further the cause of inspiring poetry in a world that never needed it as it does today." Poems must be original, unpublished, inspirational, not preachy, not sanctimonious, not over 16 lines long, not more than one poem per person. No poems will be returned. Deadline is October 31, 1947. Poems should be sent with the notation on the envelope: "Inspiration Poems Contest, c/o Mary O'Connor, Contest Chairman, Philadelphia Pen Women, Belmont & Conshohocken Aves., Philadelphia 31." Prizes (12 in all) are \$10, \$5, \$4, \$3, and eight \$1. Results will be sent to poetry magazines, poetry columns, and writers' clubs. Any donations exceeding \$30 will be used to publicize contest, for mimeographing rules, to send to magazines and for extra prizes. Names of the prize donors will be sent in with results.

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All manuscripts for Fireside Press, Inc., general publishers specializing in books on current affairs, should be addressed to Frank E. Mason, 22 E. 47th St., New York 17. "Our contracts are the usual Author's League type of contract," Mason states.

The Veterans Memorial Stage, Inc., 139 W. 44th St., New York 19, is interested in scripts for a Laboratory Workshop production with a possibility for a Broadway presentation. Manuscripts should be sent to Stuart Becker, chairman, play-reading committee.

Buy-Plane's *Air Traveler*, Boeing Field, Seattle 8, Wash., a semi-monthly news magazine written for the air-traveler (non-professional pilot) is in the market for fact articles pertaining to aviation as it applies to the pleasure and business flyer. "We are especially in need of articles that show how business men use their private planes for business purposes," states Robert T. Kennedy, general manager. "Also, in need are articles showing the average man using his plane for vacations and pleasure trips. Whenever possible, photographs should accompany articles—we pay costs when published." Some humorous poetry is used, with payment at 10 cents an inch, on publication. No fiction is bought at present. Writers should query on articles, which should run from 800 to 1000 words. Regular rate is 1/2 cent a word and up, on publication, with \$2 up being paid for occasional cartoons.

Hugh Pentecost is the new president of Mystery Writers of America, succeeding Ellery Queen. Headquarters are at 220 E. 42nd St., New York. Chapters function in Chicago and Hollywood. MWA is composed of professional crime authors in book, magazine, film, and radio fields.

Jewels, United Church Publications, 299 Queen St., W., Toronto, Ont., listed as paying 1/2 cent a word, actually has a policy of paying \$2 for a story of any length from 300 words up," according to Frances Russell, editor. It is a tiny tot weekly.

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DEVELOP THAT PLOT-GERM!

(Continued from Page 7)

slick work. The closer you knit those three together, and the more often they meet or face one another, the stronger the suspense, the greater the possibilities for drama, conflict, emotion, and complication. On the other hand, the more characters you give prominence to, the more chances you take of confusing everybody, including your dear self, believe it or not.

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American Agriculturist, Savings Bank Bldg., Ithaca, N. Y. (Bi-W) Poems \$2 apiece, Pub. Cartoons.

American Fruit Grower, 1370 Ontario St., Cleveland 13. (M-10) Articles on fruit growing, breeding, marketing, or anything pertaining to the fruit field, 600-800. E. G. K. Meister. 25c col. inch, \$1, photos, unless otherwise arranged, Pub.

Better Farming Methods, Mount Morris, Ill. (M-20) Articles on County Agents, Vocational Ag. Teachers, and Extension Workers, 750-800. M. R. Dunk. 2c, Acc.

Better Farms, Pulaski, N. Y. (Semi-M) Agricultural features (success type) 1000-1250; stories about successful northeastern farmers and farm operators, illustrated. Louis Kosoff. 1c, Pub.

Canadian Countryman, 204 Richmond St. W., Toronto, Canada. (Bi-M) Short stories to 3000. Daniel McKee. Varying rates, Pub.

Capper's Farmer, Topeka, Kan. (M-10) Authenticated farm experience articles 300-800; material of interest to farm women and girls; jokes. Ray Yarnell. 1c up, jokes \$1, Acc.

Cattleman, The, Fort Worth, Texas. (M) Livestock articles and true stories dealing with romance of the West. Henry Biederman. Varying rates, Pub.

Cooperative Digest, Ithaca, N. Y. (M-25) Articles dealing with farmer cooperatives, their leaders and their accomplishments. 1c, Pub.

Country Gentleman, (Curtis) Independence Sq., Philadelphia (M-10) Short stories 2500-5000; 3 and 4 part serials, 30,000; general articles of interest to farm and farm-town people 1500-3000; articles for women; humor page—brief sketches; verse; comic drawings; very short fillers—fact or humor. Robert H. Reed. First-class rates, Acc.

Country Guide, Winnipeg, Manitoba, Canada. (M-5) First or second rights to serials 50-80,000, short stories 2500-4500, rural appeal. Children's page items, household photos; verse. Amy J. Roe. 1/2c up, Acc.

Electricity on the Farm, 24 W. 40th St., New York 18. (M) Brief articles under 1000 showing how electricity is used profitably on farms. Geo. W. Kable. 1/2c, \$1-\$3, photos, Acc.

Family Herald and Weekly Star, P. O. Box 4005, Place D'Armes Postal Sta., Montreal, Que., Canada. (W-5) Farm and rural home magazine. Short stories 2500-3500; featurettes on live rural topics, 600-1500, photos; agricultural articles of interest to Canadian farmers. R. S. Kennedy. Non-fiction, \$6 column, Pub.; fiction, \$35-\$70 a story, Acc.

Farm and Ranch, 3306 Main St., Dallas 2, Tex. (M) Articles of interest to the Southwest, with farm slant preferred. Photographs if possible. Fiction with farm background preferred, but not a requisite if story has human interest appeal, 750-1500. A. B. Kennerly, Ed.; Dolores Lehr, Fiction Ed. Articles, 2c, or according to merit; fiction, 3c, Acc.

Farm Journal, Washington Square, Philadelphia 5. (M-5) Agricultural articles with photos 300-600; (query before sending); woman-interest short stories, 3000; cartoons. Arthur H. Jenkins. 2c up, fiction 20c up, Acc.

Michigan Farmer, 322 Abbott Rd., E. Lansing, Mich. (Bi-M-5) Short articles of special interest to Michigan farmers, cartoons, photos, artwork. Milton Grinnell. \$3 column, Pub.

Modern Beekeeping, Box 1140, Paducah, Ky. (M) Illustrated features and shorts on bees and beekeeping written by actual beekeepers; must be of some value to the industry. \$5 page; photos, \$1-\$5.

National Live Stock Producer, 160 N. La Salle St., Chicago. (M-5) Live stock production and marketing articles, 1000-2000; news items of meat animal breed associations (national or sectional), 100-200. L. C. Moser. \$5 column, shorts; features, arrangement in advance.

New England Homestead, 29 Worthington St., Springfield 3, Mass. (2M-5) Illustrated articles on farming and homemaking in New England. Very little fiction; some verse. James G. Watson. 25c inch; verse, 10c line, Pub.

Pigeon Loft, The, 4442 Woodman, Sherman Oaks, Calif. (M) Experience articles on fancy, racing, and utility pigeons, with suitable pictures, 500, news items. Carl Naether. 1c, snapshots, \$1 up, Acc.

Progressive Farmer, Commercial Realty Bldg., Birmingham, Ala. (M) Short-stories, 1000-2000, (submit to Dallas, Tex., office, 1105 Insurance Bldg.) Eugene Butler. 4c min., for fiction, Pub. (Material for Young Southerners Department should be submitted to Wm. C. La Rue, Ass't. Ed.)

Southern Agriculturist, Nashville, Tenn. (M-5) Articles of Southern rural interest; short fiction, 800-2500; photos, cartoons, cover designs. J. B. Wharton, Mng. Ed. Acc.

Successful Farming, (Meredith) Des Moines, Ia. (M-10) Agricultural articles, jokes, news items, photos, cartoons, Kirk Fox. Articles, etc., 5c; verse, 25c line, Acc.

Turkey World, Mount Morris, Ill. (M-20) Articles and photos covering good turkey raising methods and equipment. M. C. Small. 1c, photos \$1-\$15, usually Acc.

Western Horseman, The (Reno Newspapers, Inc.) P. O. Box 937, Reno, Nevada. (Bi-M) Articles on history, training, breeding of western horses, 1000-2000. Graham M. Dean. 1/2c, photos, \$2 Acc.

Wisconsin Agriculturist and Farmer, 1st & 3rd Sts., Racine, Wis. (M) Short illustrated articles of success on Wisconsin farms. F. B. Swingle. 1c-2c.

SCIENTIFIC—POPULAR SCIENCE—NATURE—MECHANICS

American Aquarist, The, Box 26, New Lots Sta., Brooklyn 8, N. Y. (M-25) Authoritative and scientific articles on breeding tropical fish, 1000-2000; fillers, 50-500; verse on aquatic life; cartoons; pictures of tropical fish. Thomas E. Gilmore. 1/2c-2c; verse, 25c for 4 lines; jokes, with good drawing, \$2; fillers, 1/2c; photos, \$2-\$5, Pub.

Fauna, Zoological Society of Philadelphia, 34th and Girard Ave., Philadelphia 4. (Q-50) Scientifically accurate manuscripts written for the layman, dealing with the natural history of wild animals, 1500-2500. Cartoons. Roger Conant. 1 1/2c; photos, \$3, Acc.

Home Craftsman, The, 115 Worth St., New York. (Bi-M) "How-to-make-it" articles of interest to home craftsmen, 300 to 1200; photos or drawings essential; home improvement fillers, 150. H. J. Hobbs. 1c to 2c, photos \$2 up, Pub.

Mechanix Illustrated, (Fawcett) 1501 Broadway, New York. (M-15) New, lively features and shorts on all scientific and mechanical subjects, also how-to-build projects for the home workshop and tips for photographers; action and personality pictures, human-interest slant, plus camera action stories. Bill Williams and Roland Cueva. Good rates, Acc.

Model Airplane News, 551 5th Ave., New York 17. (M-25) Model airplane construction articles, 1500, Acc.

Natural History Magazine, 79th St., and Central Park W., New York. (M-50 except July and August) Popular articles to 5000 on natural science, exploration, wild life; photo series. Edward M. Weyer, Jr. 3c, Acc.

Nature Friend, The, 313 8th Ave., New York 11. (M) Articles or short stories on nature or outdoor life, to 1500. Louis Sutherland. No payment.

Nature Magazine, 1214 16th St., Washington, D. C. (M-35) Illustrated nature articles 1000-2000; fillers with pictures 100 to 400, short verse. R. W. Westwood. 1 to 3c, Acc. (Query.)

Popular Homecraft, 814 N. Tower Ct., Chicago. (Bi-M) How to build articles of wood, metal, leather, etc., with detailed drawings, or at least 1 photo. R. S. Davis. \$15 page, Acc.

Popular Mechanics, 67 W. 44th St., New York 18. (M-25) Illustrated articles on scientific, mechanical, industrial, discoveries; human interest and adventure elements, 300-1500; fillers to 250. How-to-do-it articles on craft and shop work, with photographs and rough drawings, and short items about new and easier ways to do everyday tasks, should be addressed to the Technical Editor. Roderick M. Grant, Mng. Ed. 1c to 10c; photos \$5 up.

Popular Science Monthly, 353 4th Ave., New York 10. (M-25) Non-technical illustrated articles on scientific, mechanical, labor-saving devices, discoveries, under 2000. Perry Githens. 1c to 10c, photos \$3 up, Acc.

Radio News (Ziff-Davis) 185 N. Wabash Ave., Chicago 1. (M-5) Technical and semi-technical articles dealing with radio engineering, research, electronics and articles for servicemen. Constructional articles for amateur radiomen and servicemen. Diagram need only be in pencil. Good photos. No fiction or poetry; no publicity "puffs." Any unusual application articles on electronics, 100-3500, also considered. 2 1/2c-5c, including photos. Gag cartoons, \$5. B. G. Davis, Gen. Mgr.; Oliver Read, Ed.

Science & Mechanics, 49 E. Superior St., Chicago. (Q) All depts. handled by staff specialists. V. D. Angerman.

Science Illustrated (McGraw Hill Publishing Co.), 330 W. 42nd St., New York. (M-25) Applied science, popularly written, well-illustrated by one to 20 dramatic action photos and drawings, 1000 to 2000; short science fact-items, 100-200 words, and one to three first-class photos. H. W. Magee. Features, \$100-\$225, and up; shorts, \$8-\$40; photos, \$5-\$25 and up, Acc. Edward Hutchins, Jr., Mng. Ed.

Scientific American, 24 W. 40th St., New York 18. (M-35) Almost entirely staff prepared, but purchases occasional articles on various phases of science in industry. Query before submitting. O. D. Munn. Varying rates, Acc.

CARTOONS—HUMOR

Army Laughs, (Crestwood) 1790 Broadway, New York. (M-15) 2- and 3-line jokes. Cartoons, all pointed to army service. Ken Browne. Good rates, cartoons, Acc.; jokes, Pub.

Gags, (M.L.A. Pubs.) 400 N. Broad St., Philadelphia. (Bi-M-25) Cartoons and general humor. Good rates for gags and drawings, Acc. Del Poore.

Flophouse News, The, Room 805, 160 Broadway, New York 7. (M) Fiction, to 1000; non-fiction, fillers, 500-1000; cartoons, and continuing columns dealing with derelicts, bums, and similar characters. Harry Baronian. Varying rates, Acc.

Funnybone Gazette, (Big City Pub. Co.) Tenafly, N. J. (W) Humorous articles to 1000; cartoons. No short jokes. Varying rates.

Hit (Volitant Publishing Co.), 103 Park Ave., New York 17. (M) Same requirements as **Laf**.

Hobo News, 115-119 W. 52nd St., New York 19. (W-10) Hobo, vagabond, articles, essays, short stories, 600-800. Humor cartoons, Pat Mulkern. 1-2c up, Acc.

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Humor, 113 W. 57th St., New York 19. (Bi-M) Humorous articles, 1000-3000; humorous short stories, to 3000; 30-line editorials; verse; fillers, etc., dealing with family life, Hollywood, Broadway, radio, politics—anything under head of American scene. Ruth Bolles. "Standard rates."

Jest Magazine, (Skyline Publications) 82 Beaver St., New York 5. (Q) Light, fast-moving short stories, 250-1500; cartoons featuring situations, girls, human interest. Ernest N. Dever. 2c; \$7.50-\$10 cartoons. Acc.

Joker Magazine, (Skyline Publication) 82 Beaver St., New York 5. (Q) Same requirements as **Jest Magazine**.

Judge, Ambler, Pa. (M-15) Humorous material, under 500; novelettes, articles, essays, editorials, verse, jokes, cartoons, and fillers. Newbold Ely, Ind., Pub.

Laf, (Volitant Publishing Co.), 103 Park Ave., New York 17. (M) At present in the market for photo sets with girls, unusual photo sets, and comedy sets. George Shute. \$6 photo. Acc.

Military Service News, The, Box 127, Fort Sam Houston, Texas. (W-5) Cartoons of Army life, especially in training camps. S. Deane Wasson. \$1 min., Acc.

1000 Jokes Magazine, (Dell Publications) 149 Madison Ave., New York 16. Pay \$15 minimum for ad ideas for double spread features; also buys material for "Louder and Funnier" department. Charles Saxton.

Pack O' Fun, 205 E. 42nd St., New York. Humorous paragraphs on girl fun, far-fun, humor. Verses not over 8 lines. Girl or zany cartoons. Paragraphs \$1; verse, 25c a line; cartoons, \$10. Acc. A. L. (Red) Kirby.

Smiles, 215 4th Ave., New York 3. (Q-25) Articles, short-short stories, dialogue, etc., in editorial, journalistic, fictional, or any other style so long as it's funny. Screwball copy; sophisticated humor (if clean); satire—even slapstick; cartoons. No jokes. Cartoon ideas, best length, 600-800. Buys four months ahead of publication. E. F. Murphy. 3c, Acc.

OUTDOOR—HUNTING—FISHING—FORESTRY

Alaska Sportsman, The, Ketchikan, Alaska. (M-20) True stories, Alaska interest. 2000-5000; outdoor fact articles; Alaska sports cartoons, photos. Emery F. Tobin. 5c, Pub.

American Field, The, 222 W. Adams St., Chicago 6. (W-20) Articles to 3500, and short stories on out-of-door recreative sports, particularly hunting of upland game birds with sporting dogs, 1500. Wm. F. Brown. Varying rates, Acc.

American Forester, 919 17th St., N.W., Washington, D. C. (M-35) Articles on trees, forests, lumbering, outdoor recreation, travel, exploration, 1000-2500; outdoor photos, Erle Kauffman. 1c up, Acc.

American Rifleman, The, 1600 Rhode Island Ave., Washington 6, D. C. (M-25) Authentic illustrated gunsmithing, shooting, ammunition, ballistics, military, small arms, ordnance articles, hunting stories, preferably 3000. W. F. Shadel. Mng. Ed. 2c up, Acc.

Field and Stream (Warner), 515 Madison Ave., New York 22. (M-25) Illustrated camping, fishing, hunting articles, 1500-3000. Hugh Grey. 3c up, Acc.

Fisherman, The, 1103 S.W. Stark, Portland, Ore. (M) Stories and articles on fishing, preferably West Coast stories with factual background. Good illustrations. 1000-1500. E. O. Whitehead. Rates not available.

Fur-Fish-Game, 174 E. Long St., Columbus, O. (M-20) Fishing, travel, dog, hunting, fur-raising articles by authorities; true Indian and frontier stories 2000-2500. A. V. Harding. 5c up, Acc.

Maine Coast Fisherman, Belfast, Me. (M) Articles about commercial fishing, boat-building, lobstering, canning, clamming, packing, etc. Some verse if it applies to salt-water activities; fillers, jokes, epigrams, news items and photos pertaining to marine matter and fishing. Converse Owen Smith. 10c printed inch (about 320 words); photos, 2c; jokes, \$1; verse, 40c an inch; news items, 10c an inch.

Outdoor Life, 353 4th Ave., New York 10. (M-25) Articles relating to fishing and hunting, sportsmen's interests to 3000; kinks, shorts, etc. Raymond J. Brown. Up to 10c, photos 3c up, Acc.

Outdoors Magazine, 136 Federal St., Boston 10, Mass. (M-20) Articles, stories and cartoons on outdoor life, hunting and fishing. H. C. Tanply. Payment by agreement, Acc. Buys 4 mos. ahead of publication.

Outdoorsman, The, 814 N. Michigan Ave., Chicago. (6 times a year.) Illustrated articles on fishing, hunting, sportsmen interest. Bob Becker.

Rod and Gun, 1410 Stanley St., Montreal, Canada. (M) Actual hunting and fishing experiences in Canada, to 1800. K. Marshman. 5c-1c, Pub.

Ski Illustrated, 110 E. 42nd St., New York. (Dec., Jan., Feb., March-25) Illustrated articles on skiing and snow sports to 2000; short-stories; verse; jokes; cartoons; news items; photos. Elizabeth Woolsey. Mng. Ed. 1 1/2c without illustrations, 2c with, Pub.

Sports Afield, 402 2nd Ave. S., Minneapolis 1. (M-25) Sportsmen's interests; outdoor activity of all nature but spectator sports. Short stories; articles; fillers; news items; photos; cartoons. Top rates, for field Acc.

Sports Digest, 552 S. Seramo St., Los Angeles 5. (M) Does not pay for articles other than to members of its own staff. Ben Jaffe. Mng. Ed.; Jud Wright, Ed.

Sportsman, The, 844 Engineers Bldg., Cleveland 14. Hunting, fishing, woods travel, camping articles, 750-2500; pictorial features especially desired. A. J. Fingulin. Varying rates, Pub.

PICTURE MAGAZINES

Ebony, 5125 S. Calumet St., Chicago 15. (M-25) Negro picture magazine interested in featuring pictures that tell a story. John H. Johnson. Acc.

Exclusive, 275 7th Ave., New York 1. (M) Picture stories covering radio, motion pictures, television, books, sports, and other novel, sensational, authentic fact-revealing human-interest subjects. Solomon Balsam.

Life, Time and Life Bldg., New York 20. (W-10) Photos of national and world news events, human-interest picture series.

Look, 511 5th Ave., New York 17. (Bi-W-10) Human interest articles preferably focused on one person, one family, one group, not much interested in inanimate subjects. Cartoons. Daniel D. Mich. Ex. Ed. Good rates, Acc.

Movie Life, (Ideal) 295 Madison Ave., New York 17. (M-25) Informal, candid pictures of screen personalities, well-captioned. "Angle" stories done in pictures especially desired. Betty Etter. Good rates, Acc.

Movie Stars Parade, (Ideal) 295 Madison Ave., New York 17. (M-15) Articles on motion picture personalities to 1500 on assignment only. Pat Murphy. Reasonable rates, Acc.

National Veteran News, 624 W. Ocean Ave., Norfolk 1, Va. (M) Pictorial news of interest to all veterans. Frank Sullivan. \$5 col, Acc.

Navy Pictorial News, 624 W. Ocean Ave., Norfolk, Va. (M-15) Illustrated naval and sea stories. Frank Sullivan. \$5 col. (10 1/2 x 2 1/2"). Acc.

Parade, 405 Lexington Ave., New York. (W-Sunday newspaper supplement.) C. Philip Barber, Mng. Ed. Picture stories.

"Pic." (Street & Smith), 122 E. 42nd St., New York 17. (M-25) Photos on all young man subjects. Articles of interest to young men—service, sports, business—new developments—to 1500; fiction 1200-10,000. Victor Wagner. Good rates, Pub.

Picture News, 118 E. 40th St., New York 16. News stories in picture form. Script should contain description of scene, caption in exact wording, balloon with character speaking. Judson LaHaye, Jr.

Picture News in Color and Action, 118 E. 40th St., New York 16. (M-10) News features and adventure type serials based on true stories, suitable for comic-style picturization. Emile Gauvreau, Ex. Ed. \$5 page, Acc.

Picture-Wise (Par Publishing Co.), 220 E. 42nd St., New York 17. Entertaining, human interest photos; no cheesecake, or headline news photos. Beulah Getter.

Scholastic Roto, 18 Journalism Bldg., Minneapolis 3. (M) Photos of High School activities, complete with captions; no articles. \$3, Pub.

See, (See Pub. Co.) 10 E. 40th St., New York. (Bi-M-10) Photos with authentic and unusual story backgrounds. Candid action type preferred. All photos must be in good taste. Also, human interest, glamour girl and controversial subjects. Timely, humorous cartoons, \$5 up, photos; good prices, cartoons, Acc.

Stage Pictorial, 1501 Broadway, New York. (M) Uses no unsolicited material. Nat. M. Dorfman.

THEATRICAL—MOTION PICTURE—RADIO "FAN" MAGAZINES

Billboard, The, 25 Opera Pl., Cincinnati, O. (W-25) Amusement trade news on assignment only. Claude R. Ellis. Space rates, Pub.

Boxoffice, 825 Van Brunt Blvd., Kansas City 1, Mo. (W) National film weekly with correspondents in principal cities covering news of motion picture industry, theatres and their personnel, legislation affecting motion pictures, construction news, etc. Photographically illustrated features dealing with various phases of theatre management. Nathan Cohen, Assoc. Ed.

Fanfare, 690 Market St., San Francisco 4, Calif. (2M-05) Radio fan articles, with glossies, 500. Helane Peters. \$10 article, Pub.

Greater Show World, 1547 Broadway, New York. (2-M-10) Articles, short stories, novelettes, fillers on show people, theatrical business. Johnny J. Kline. 5c, Pub.

Modern Screen, (Dell) 149 Madison Ave., New York. (M-15) Movie fan personality, general articles 1500-2000; fillers, news items. A. Delacorte and H. Malmgren. Good rates, Acc.

Motion Picture Magazine, (Fawcett), 1501 Broadway, New York. (M-15) Sharply-angled stories on established stars, introductory shorts on outstanding newcomers, 1000. Joan Votsis Curtis. Liberal rates, Acc.

Movieland Magazine, 9126 Sunset Blvd., Los Angeles, Calif. (M-15) Articles on movie personalities and all aspects of movie industry, anecdotes. Ann Daggett. About 5c, Acc.

Movies, (Ideal) 295 Madison Ave., New York 17. (M-15) Articles written from Hollywood, on assignment only. Frances Kish. Good rates, Acc.

Movie Story Magazine, (Fawcett), 1501 Broadway, New York. (M-15) Fictionizations of current motion pictures on assignment only. Dorothy Hosking.

New Stars Over Hollywood, (D. S. Pub. Co.) 30 Rockefeller Plaza, New York 20. (Bi-M) Well-angled feature articles on new stars, 2000-2500. Francine Sheridan. 3c-5c, Acc.

Nitery Journal, 11 W. 42nd St., New York 18. News items, features, on operation of night clubs, cafes, cabarets, taverns, cocktail lounges, etc. Sydney L. Gross. \$3, 15-inch column.

Photoplay-Movie Mirror, (Macfadden) 205 E. 42nd St., New York 17. (M-15) Motion picture articles and smash news stories; serials; fillers. Helen Gilmore. Good rates, Acc.

Radio Mirror, (Macfadden) 205 E. 42nd St., New York. (M-15) Radio fan stories, 3000-5000. Doris McFerran. \$150 up, according to merit, Acc. (No unsolicited mss. read. Query first.)

Screenland, 37 W. 57th St., New York 19. (M-15) Motion-picture feature articles. Miss Delight Evans. Fair rates, Pub.

Screen Romances, (Dell) 149 Madison Ave., New York. (M-15) Fictionization of picture plays, by assignment. E. H. Van Horns. Rates by arrangement, Acc.

Screen Writer, The, 1655 N. Cherokee Ave., Hollywood 28. (M-25) Official publication of Screen Writers' Guild. Articles relating to film writing, or on film criticism or writing. 3500. Mostly supplied by members of the Guild. Gordon Kahn.

Silver Screen, 37 W. 57th St., New York 19. (M-15) Fan material about movie stars and pictures. Lester C. Grady. First-class rates. Pub.

Television Showman, 130 Williams St., Suite 806, New York 1. (Bi-W-10) Articles on television show business. 500-1000; short fact items and fillers concerning same. Mark Schindler and Ira Robert Becker, Eds. 5c; photos, \$5, Acc.

Theatre Arts, 130 W. 56th St., New York 19; 2 Ladbroke Rd., London, W. 11, England. (M-50) Articles on theatrical and associated arts 500-2500; news items; photos; drawings. Rosamond Gilder. 2c, Pub.

Theatre Time, 55 W. 42nd St., New York 18. (Q) Articles on topics of interest to the legitimate theatre audience. 1000-3000. Fillers. Photos. William Keegan. Flat rate.

Variety, 154 W. 46th St., New York. (W-25) Theatrical articles, news, staff-written. Sidne Silverman. Space rates.

ART—PHOTOGRAPHY

Amateur Screen Photography, 3021 N. Narragansett Ave., Chicago. (Bi-M-25) Illustrated semi-technical articles for the amateur movie and slide hobbyists. 1000-1500; scenarios; fillers; photos. Joseph Sorren. 1½c; fillers \$1 each; photos \$2-\$5, Acc.

American Photography, 353 Newbury St., Boston. (M) Illustrated technical articles.

Art News, 136 E. 57th St., New York. (M-60) (Oct. through May; June through Sept.) News articles on art or personalities of artists. Alfred M. Frankfurter. 2c, Pub.

Camera, The, Baltimore Life Bldg., Baltimore 1, Md. (M-35) Practical illustrated articles on photography and amateur cinematography 500 to 1800; illustrations extra. E. V. Wenzell. 1c up, Acc.; photos, \$3-\$5.

Home Movies, 6060 Sunset Blvd., Hollywood, Calif. (M-25) Articles on amateur movie making. 1500-2000; sketches and descriptions of movie making gadgets. Arthur E. Gavin. ½c to 1c, photos \$1 to \$10, Pub.

Minicam Photography Magazine, 22 E. 12th St., Cincinnati. (M-25) Entertaining, instructive, inspiring articles on amateur photography, with illustrations; also helpful gadget ideas and cartoons on photography. Query. A. Mathieu, Mng. Ed. Articles to \$75, gadget items, \$2 up, photos \$5 up, Pub.

Pictures, The Snapshot Magazine, 343 State St., Rochester 4, N. Y. (M-Free) Amateur snaps, all subjects; no candid shots. Wyatt Brummitt. 3c, Acc.

Popular Photography, 185 N. Wabash Ave., Chicago 1. (M-25) Illustrated articles on one particular phase of photography. 600-2000; 8x10 glossy, caps for each shot. Frank Fenner, Jr., Mng. Ed. Approx. 2c, \$5 photo, Acc. Prints of high quality for salon section, showing outstanding technique and composition. \$5 up; amateur pix for "Pictures from our Readers" dept., \$3-\$10; pix and text for Photo Tip dept., \$5 with pix, \$3 if not. Kodachromes, Ansco color transparencies or prints, carbos and wash-off relief prints for covers and inserts, varying prices. Technical data must accompany all pix.

U. S. Camera Magazine, 420 Lexington Ave., New York 17. (M) Fine photos with or without accompanying article material. Tom Maloney, Ed., Ed Hannigan, Mng. Ed. \$25 to \$100 per feature, Pub.

AVIATION

Aero Review, Penn Yann, N. Y. (M) Non-technical articles (but no fiction), 3500-2200, with preference for articles 1500-1700. Sketches, not photos. Cartoons with aviation angle. 60-70% reprint. John L. Scherer. 2c, Acc.

Air Force (combination of **Air News** and **Air Tech**), (Phillip Andrews Pub. Co.), 545 5th Ave., New York 17. Limited market for articles of interest to those who have served or are serving in the Air Force. Phillip Andrew. Query.

Air World Combined with Aircraft Age (Columbia Pubs., Inc.), 241 Church St., New York 11. (Bi-M-25) Well-illustrated fiction and non-fiction with aviation theme. Model building articles—U-control—File. Flight—gas—Rubber models—gliders. L. Horace Silberkleit. 2c up, Acc.

American Helicopter, 32 E. 57th St., New York 22. (M-35) Well-illustrated articles and short stories about helicopters, their specialized and general uses, their present stage of development, and the future outlook for rotary wing aviation and allied aircraft, and about aviation in general. Alexis Droustsky. 2c, max., Pub.

Aviation & Yachting, 112 Madison Ave., Suite 706, Detroit 26, Mich. (M-25) Articles on aircraft, and yacht building, yacht clubs, C. A. P., etc., news items and photos on aviation and small boat activities, short stories having a boat or aviation theme. 1000-1500; verse, 4-8 lines; editorials; cartoons. Walter X. Brennan, Ed. and Pub. 1c, Pub.

Flying (Ziff-Davis) 185 N. Wabash Ave., Chicago 1. (M-25) Popularized, accurate non-fiction aviation feature articles.

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Flying Age (Ace Mags.) 67 W. 44th St., New York 18 (M-15) Articles on military and commercial aviation, 1000 to 3000; photographs. A. A. Wynn. 1½ to 4 cents, Acc.

Plane Talk, 350 5th Ave., New York. (Q) First-hand reports on Consolidated Vultee plans. No verse, fiction, rewrites. Hill Knowlton. Generous rates, Acc.

Skyways, (Henry Pub. Co.) 444 Madison Ave., New York. (M-25) Technically correct topics on aviation explained for an intelligent amateur adult audience. J. Fred Henry. 3c, Pub.

BOATING—YACHTING

Boating Industry, 505 Pleasant St., St. Joseph, Mich. (8 times a year.) Success stories of boat dealers with pictures. Jim Peaslee. 2-3c, photos \$3-\$5, Acc.

Boating South (Peaco Pubs.), 344 Camp St., New Orleans 12. Illustrated articles and news on pleasure boating south of the Mason-Dixon line. Correspondents needed. Warren Gleason, \$10 page.

Motor Boat, Combined with Power Boating, 63 Beekman St., New York. (M-25) Practical articles for boat owners, written by expert owners with years of experience, naval architects or other engineers. No general articles, nor articles not technical nor semi-technical in nature. No poetry. Gerald T. White. 1c Acc.

Pacific Motor Boat, (Miller-Freeman) 71 Columbia St., Seattle 4. (M) Illustrated features on boating subjects, pleasure or commercial, confined to Pacific Coast background; news items, photographs. David Pollock. Pub.

Rudder, The, 9 Murray St., New York 7. (M-35) Illustrated how-to-do-it articles on every phase of boating, 1500. Boris Lauer-Leonardi. Varying rates. Photos \$5, Pub.

Sea, 844 Wall St., Los Angeles 15. (M-25) Articles on all phases of yachting; yachting fiction, humor, and occasionally verse with a yachting touch; photos. H. B. Warren. 50c col. inch, \$1-\$3, photos, Pub.

Small Boats, 154 Nassau St., New York 7 (M). Feature articles on boating know-how; club and racing news from concentrated boating areas; fiction that can be tied in with boating. Special assignments given on specific boating events. Howard Sharp. 1c up.

The Tiller, P. O. Box 731, Newport News, Va. (M-25) Articles and stories of interest to boat owners and enthusiasts, yacht clubs and members, boat brokers, dealers and distributors, and marine hardware and engine manufacturers and distributors. Clarence N. Rogers. No payment.

Work Boat, The, Queen & Crescent Bldg., New Orleans 9. Illustrated articles on new towboats, tugboats, etc., 500-1200; short fillers on towboat operation, interesting work boats, and news items on waterways and coastal work boat activities, all with advertising tie-in, mentioning names of manufacturers of engines, equipment, etc. F. H. Titlow. \$10 page, generally, Acc.

Yachting, 205 E. 42nd St., New York. (M-50) Factual yachting material, cruise stories, and technical articles on design, fiction, etc., to 3500. Very little fiction; no verse. Photos containing unusual yachting features. H. L. Stone. 2c-3c, Pub.

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The original staff of *Filibuster* magazine, Washington, D. C.—Warren E. Blanding, editor; Rowena Apsel, managing editor, and Robert Yampolsky, art editor—has resigned "after having attempted unsuccessfully to buy the magazine on reasonable terms from the controlling stockholders." Mr. Blanding states, "Since we are no longer associated with *Filibuster* in any way, I must tell you that we can no longer be responsible for the continuance of any policies inaugurated or commitments made during the period of our association, or, naturally, for any future policies or commitments."

Poetry, A Magazine of Verse, 222 E. Erie St., Chicago, has raised its rates to 50 cents a line (runover lines counted as two) or \$5 a page.

Collier's, 250 Park Ave., New York 17, is reported to have a big inventory of articles—enough to last for several months.

Love Story Magazine, 122 E. 42nd St., New York, is, we regret to relate, going into an annual.

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